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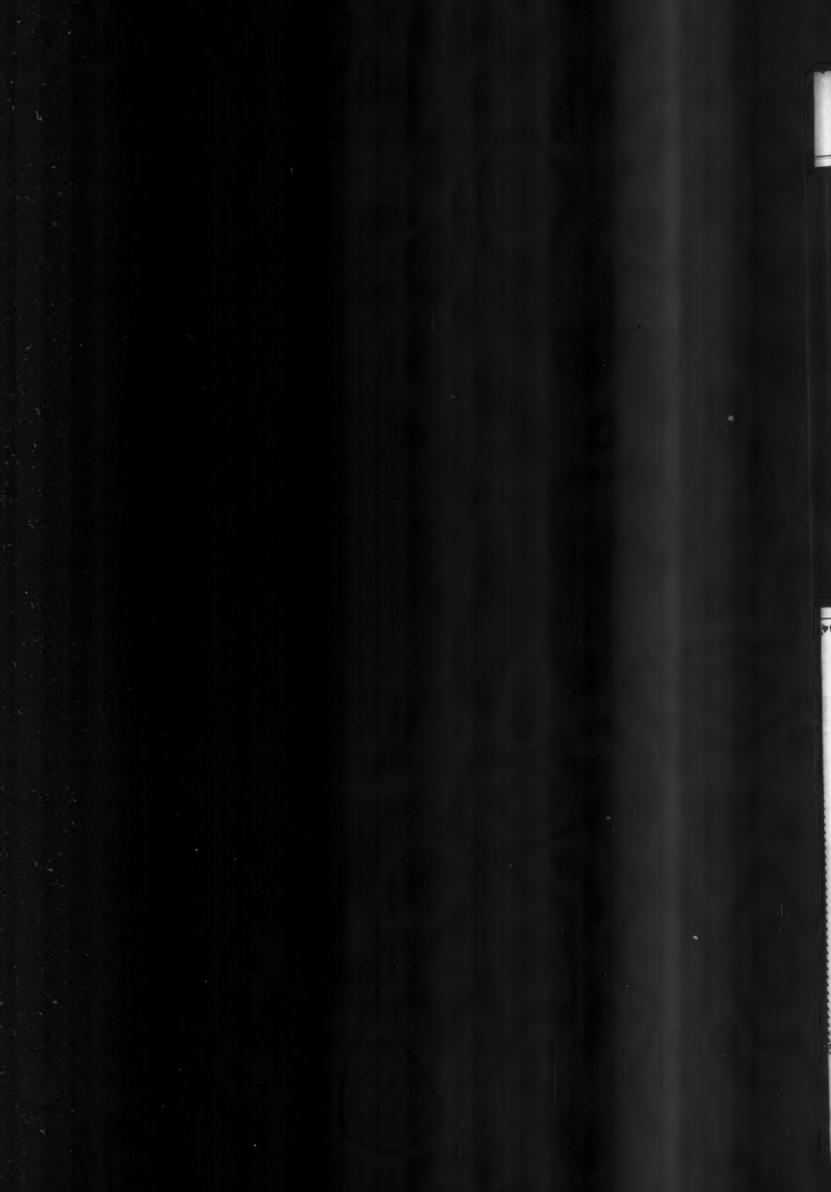
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THE YOUNG HOUSEKEEPER. BY A. L. CALBRUN

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MY NOTE BOOK

y the death of Miss Margaret Humble, associate editor of The ART AMATEUR, on January 31, the New York journalistic profession loses one of its brightest and most talented members. years ago Miss Humblé, a young girl of only eighteen years of age, had already made for herself a name by graduating with the highest honors from one of the best known colleges for women in England. She came to New York, where she attracted the attention of Mr. Montague Marks, then the proprietor and editor of THE ART AMATEUR. He offered her a post on the editorial staff of the magazine, and advanced her by rapid stages until she became associate editor, which position she held until her sudden death from heart failure. Miss Humble's position in art circles brought her in contact with all the prominent American artists, and letters of condolence received from them and other friends all over the country testify to the genuine regret universally felt at the sudden termination of this brilliant young life.

THOMAS SIDNEY COOPER, the veteran Royal Academician, died at his home in Canterbury at the age of ninety-nine. Thomas Sidney Cooper was a cattle

painter of the Victorian School.

The picture which first brought him into notice was "Tunford Farm," now in the National Gallery, as one of the Vernon collection. Vernon, the great art patron of the day, saw the sketch in Cooper's studio, and purchased it for £100. It was exhibited in the Royal Academy of 1838, and from that date Cooper continued to make good Wilkie's assertion that he was the man to fill the gap, as there was at that time no cattle painter of note in the English art world. Till then he had experienced many of the straitened circumstances of an artist's life. He had painted carriages for a living, tried the stage as a scene painter, and was once called upon to take a part in "Macbeth," in which he broke down.

When about twenty-four years of age he worked his way from Calais to Brussels by painting the portraits of innkeepers in return for board and lodgings, but at the Belgian capital he met Verböckhoven, the great animal painter, who persuaded him to abandon drawings of buildings and stake his fortunes on cattle. Returning to London, Cooper went morning after morning to Regent's Park, where some hundreds of cows were allowed to graze, and would follow his subject as it moved till it returned to its old position. Cooper's studies of cattle may be thus said to be countless. The quartet of his pictures in the Academy of 1900, "The Four Seasons," showed the painter's mastery and the unimpaired virility of his brush.

Year after year brought the Cooper cattle pictures to the Burlington House exhibitions until they seemed an actual part of the very walls. Great-limbed, full-uddered, glossy-coated English kine browsing and chewing the cud in the rich setting of a Kentish meadow, they came from the brush of the veteran Royal Academician as natural and lifelike when he was past ninety years of age, as in the early Victorian days, when he was the competitor and

friend of Wilkie and Landseer.

Cooper lived on a pleasant homestead near Canterbury, where he kept a large stock of sheep and cattle as "models." An art school, which he founded in the old cathedral town, adjoins the house in which he was born, ninety-nine years ago.

In 1900 Mr. Cooper headed the record of sales at the Royal Academy exhibit with four canvases. He was the most popular of English artists.

Cooper's early life was similar to that of the late Munkacsy, the great Hungarian painter. Munkacsy began by painting furniture, Cooper by painting car-

How he acquired the noble name, Sidney, was pecul-Sir Sidney Smith once asked one of Cooper's

uncles what was the news from Kent.
"Nothing," was the reply, "except that Cooper has another boy."

"Give him my name," said Sir Sidney, and it was

In August, 1901, Cooper traveled from Canter-bury to Windsor to receive a decoration from the

king.

THERE has been left to the Paris Louvre a collection of more than a hundred pictures by Delacroix, Decamps, Millet, Rousseau, Corot, Troyon, Isabey, Dupré, Diaz, Daubigny and Meissonier. The sole condition which the generous donor, M. Thorny Thiery, makes is that the collection shall be kept together in a separate gallery. M. Thiery had agents at all the most important picture sales of the last thirty years. The ten Rousseaus form an incomparthirty years. The ten Kousseaus form an incomparable group, the "Oaks at Sunset" coming from the André collection, the "Spring" from the Johnston sale, and the "Village Under the Trees" from the Bischoffsheim collection. Jules Dupré's "Great Oak" is from the Rozière collection, and his "Pond" from the Payard sale. Of the Diaz pictures the Oak "is from the Roziere collection, and his "Pond from the Bayard sale. Of the Diaz pictures the "Venus and Adonis" is from the Secrétan sale. Isabey's "Wedding at Delft" is from the same collection. For the Troyon picture, the "Heights of Suresnes," M. Thiéry has refused \$100,000. There are three important Millets and twelve Corots, of the first importance. Meior which saveral are of the first importance. which several are of the first importance. Meissonier's "Reader" is from the Malinet collection, and the "Flute-Player" from the Pastré sale.

A PAINTING at Blenheim Palace by Pietro da Cortona (1596-1669) has been offered to the town of Oxford by the Duke of Marlborough. It is "The Rape of the Sabines." Pietro Berretini, of Corona, has left mural decorations at Florence in the Pitti Palace, now the home of paintings by the old masters, and a ceiling in the Palazzo Barberini, at Rome, as well as other works in Roman churches. The picture will be placed in the town hall of Oxford.

THE surviving members of the class of '52 have announced their intention of presenting to the University of Pennsylvania a portrait of Benjamin Franklin, said to be an excellent painting, by Gainsborough.

MRS. E. St. JOHN MATTHEWS is exhibiting with Messrs. Tiffany & Co., Union Square, a bas-relief called "The Martyr Presidents," being the heads of Lincoln, Garfield and McKinley, side by side, nearly in profile. A small draped figure of Sorrow stands behind the bust of McKinley, which is the nearest to the spectator, and holds a palm branch over the heads of the three victims of the assassin. The whole forms a tablet of some size, broader than long, with simple architectural border, and a space below for an inscription. On the field of the panel beyond Lincoln is an indication of the Capitol at Washington in faint relief. The portraits are excellent in their serious expressions; are excellent as likenesses as well.

At the Knoedler Galleries are shown eighteen portraits by Mr. Ferraris, the Hungarian artist. Judging from the works displayed, he appears to find more to interest him in painting men, than women.

The Art Amateur

That is to say, the portraits of the men show greater character. The two best works are those of Mr. George Foster Peabody, and the Hon. Carl Schurz. The painting of the flesh in the portrait of Mr. Schurz lacks life, while in that of Mr. Peabody, there is more actuality in the complexion. This is also noticeable in the likeness of Mr. Edward M. Shepard. The painting of the fair sex is not so satisfactory yet it would be hard to say just where the artist fails. The seated full-length of Miss Margery Palmer has

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gnd The painting of the fair sex is not so satisfactory yet it would be hard to say just where the artist fails. The seated full-length of Miss Margery Palmer has some dainty work on the dress, and there is an imposing and yet winning look to the seated portrait of Mrs. Spencer Trask. Others in point represent Mrs. John A. Stuart and little Miss Christina Nichols, the latter bearing a sheaf of Easter lilies. Perhaps it is that in these pictures there is a lack of imagination which prevents a painstaking, accurate portraitist, who seizes the likeness in a remarkable way, from rising to the highest flight of art. We may observe this absence of the rare gift in his portrait of Francis Joseph II. of Austria, whom he has depicted to the outward life, but whom he has not given any inward

tures. It is a very pretty quarrel as it stands, and the art world of Paris is tremendously wrought up over the matter.

Mr. P. A. B. Widener, the Philadelphia millionaire has had prepared a magnificent catalogue of the pictures in his gallery at Ashbourne in two huge volumes filled with photogravures by Goupil & Co. of Paris, upon Japanese vellum. One volume is devoted to modern art, embracing the work of such painters as Cazin, Corot, Whistler, Daubigny, Degan, Diaz, Dupré, Manet, Millet, Rousseau, and Troyn. The second volume comprises reproductions of Mr. Widener's pictures by Constable, Gainsborough, Hogarth, Romney, Turner, Dürer, Hals, Memling, Rembrandt, etc.

An interesting collection of original drawings by members, students and instructors of the Art Students' League of New York, was opened to the public in the exhibition room of the League in the



CASKET PRESENTED TO ANDREW CARNEGIE, ESQUIRE, BY THE STEVENS INSTITUTE OF TECHNOLOGY.

life to suit the exalted station fate has decreed him. Mr. Ferraris is a realist; he paints the features, coloring and ordinary expression of his sitters; but his work stops there. Nor is there any reason to ask for more, considering the merit of his work.

At the last general meeting of the Old Salon, in Paris, a resolution was carried limiting the number of canvases to be accepted for the coming exhibition to 1,600, as against the proposition to show 2,400. This has been reversed at a recent meeting of the executive committee. By a vote of 38 to 24 the previous vote was rescinded. M. Bouguereau is the leader of those who wish to return to the old number, his argument being that provision should be made for the acceptance of work by the younger artists. M. Gerôme leads the opposition, which limits canvases to 1,600, on the plea that it is doing young artists no favor to accept immature work, and, moreover, what has been sufficiently proved, that the quality of the Salon's exhibit has been hurt in the eyes of the public by the admission of inferior pic-

American Fine Arts Building, 215 West Fifty-seventh street, from Friday, February 6 to 16. The display was first seen by the members of the League at their monthly meeting on Wednesday evening, and on Thursday evening a reception was given. Examples of nearly all the popular illustrators of the day were to be found on the walls. Taken as a whole, the collection was a notable demonstration of the marked influence that this progressive school has had upon art, in which Americans have long held a leading place. The designs also afforded an excellent opportunity to study the great variety of technical methods employed by the modern illustrators. For example, there were paintings executed in oil color, in aquarelle, in distemper and in pastel, as well as designs in monochrome, in which oil, gouache, pencil, crayon, charcoal and pen-and-ink were the mediums of expression.

Among the artists represented were H. Siddons Mowbray, Kenyon Cox, B. West Clinedinst, Irving R. Wiles, C. Y. Turner, Edward Penfield, John W. Alexander, Walter Appleton Clark, Lucius Hitchcock, F. C. Yohn, Thomas Fogarty, Hugh M. Eaton,

Clifford Carleton, W. A. Rogers, Carleton T. Chapman, Rufus F. Zogbaum, E. Murray McKay, Edwin H. Blashfield, Howard Pyle, A. B. Frost, F. S. Church, B. T. DeThulstrup, Albert E. Sterner, E. W. Kemble, T. K. Hanna, Jr., G. W. Breck, Louis Loeb, H. C. Christy, Jay Hambridge, E. Herring, Robert Blum, A. E. Foringer, C. S. Reinhart, Albert Herter and Maxfield Parrish. and Maxfield Parrish.

Many of the black and white pictures, colored cover designs, pastels, pen and crayon sketches, which made up this varied display, are familiar to the public through reproductions in the popular monthly

and weekly periodicals. Many of our foremost illustrators have been either instructors or pupils of the League. It is hoped that those who are interested in practical art work will also be interested in the endowment fund which this school is now endeavoring to obtain in order to enlarge its field of usefulness.

The Trustees of the Endowment Fund are: Mr. Kenyon Cox, A.N.A.; Mr. John LaFarge, N.A.; Mr. Samuel T. Shaw, Mr. C. Y. Turner, N.A., and Mr. Everett P. Wheeler.

Owing to the date originally set for the reception of the Society of American Artists falling on Good Friday, the reception will be held on the evening of the preceding day, Thursday, March 27. Press view will also be on March 27, and the exhibition will open to the public on Friday, March 28, remaining open every day and evening until Sunday, May 4, inclusive.

THE collection of paintings by American artists belonging to Thomas McGuinness, of Philadelphia, was sold at auction in the small ballroom of the Waldorf-Astoria. There were seventy-seven paintings in the collection, and among the best-known artists represented were Inness, Wyant, Homer D.

Martin, Pauli Parton, Blakelock, Bogert and Peale.
The highest price offered for any of the works was \$1,050, a landscape by Wyant, bringing that sum from R. Woodward. The portrait of Sir Joshua Reynolds, by Rembrandt Peale, went for an equal amount to K. Chisholm. Only three of the others amount to K. Chisholm. Only three of the others brought over \$500. R. Woodward gave \$525 for an Inness entitled "In the Adirondacks"; \$560 was paid by G. Whittell for "Three Friends," by J. G. Brown, and Mr. Woodward bid \$530 for "Evening," by Bogert. The total sum realized by the sale was \$15,090. Paintings for which over \$400 was paid are as

follows:	
"Late Afternoon," Inness; McMillan \$4	25
"Keene Valley," Wyant; E. H. Curtis 4	25
"In the Adirondacks," Inness; R. Woodward. 5	25
"Three Friends," Brown; G. Whittell 5	60
"Landscape," Wyant; R. Woodward 1,0	50
"Evening," Bogert; R. Woodward 5	30
"Portrait of Sir Joshua Reynolds," R. Peale;	
. K, Chisholm	50

"Vieux St. Raphael," Picknell; G. Whittell. . 410

THROUGH the death of Charles Lewis Tiffany, head of the noted jewelry firm of Tiffany & Co., whose magnificent store on Union Square has been one of the sights of New York since 1870, this city loses a citizen who had been identified for two full generations with its development into the metropolis of the Western world, had made large contributions to its high repute as a centre of the industrial arts, and been among the foremost in fostering the growth of its worthiest institutions. He lived to a great age, but almost to the last retained a measure of physical vigor which enabled him to continue with pleasure the

occupations of his prime, and a freshness of spirit which made his society delightful to all,

Mr. Tiffany had seen New York expand from a city of 200,000 inhabitants, shaken by the financial convulsion of 1837, into a great capital, whose sta-bility is impregnable and whose ultimate primacy is assured; but throughout the marvellous transforma-tion, due to natural resources and the exercise of commanding talents, he had never seen himself in danger of losing his place as a leader. The sagacity the rectitude which have made the trade mark of his firm an absolute guarantee of quality the world over he exemplified in every relation of life. character was transparently sincere and singularly lovable. The community which he has so long served and honored will faithfully cherish his memory.

FIFTY-THREE paintings from the collection of the late Edward Moran, N.A., the well-known marine artist, were sold at auction recently at 366 Fifth avenue by order of the executor of his estate.

The best prices obtained were \$500 for a study entitled "Moonrise on the Ocean," which was paid by H. R. Roelker; \$450 for "The Flight of the Sea Gulls," which was purchased by Stilson Hutchins, and \$400 for "Toilers of the Field," which went to V. C. Cadieux.

Other paintings which realized \$100 or more were

the following:	
"The Swirl of the Sea," A. R. Hepburn	\$300
"The Return of the Conquerors," Stilson	73.00
Hutchins	300
"Running Before the Wind," C. S. Guthrie	300
"Off Sandy Hook Lightship," E. R. Hart, Jr	250
"An Old-Time Merchantman," Robert H. Mc-	
Curdy	230
"A Foggy Day-Coast of Maine," Mrs. C. C.	
Bolton	205
"Crabbing-Greenport, L. I.," Miss M. A.	
Harriot	200
"Bidding Adieu to the Mayflower," E. C. Fuller.	200
"Entering Port," E. H. Landon	190
"Leaving Port," Samuel Hodgkins	185
"A Wind-Swept Coast," E. C. Fuller	185
"Good Morning," Miss M. A. Harriot	170
"The Burial of Erickson," Samuel Hodgkins	170
"The Landing of Lief Erickson," E. A. Soule.	160
"The Fagot Gatherers," Louis Ettinger	150
"New York Bay," E. C. Fuller	150
"Running Into Port," Miss M. A. Harriot	145
"Indians Sighting the First Ship," D. R. Freed-	
man	140
"The Gathering Storm," Robert H. McCurdy	130
"Rockbound Coast of Maine," John Bannon	115
"The Indian Hunter," Rupert Ryley	110
"Moonrise and Afterglow," S. R. Freedman	110
"Moonrise on the Coast," J. T. Farley	110
"A Foggy Morning," John Bannon	105
"A Cloudy Moonlight-North River," E. C.	
Fuller	105
"Sunset at Sea," E. C. Fuller	100
"The Last Gleam," W. A. Taylor	100

An unusually interesting "one man's" exhibition is that of the paintings of Mr. Raymond Newton Hyde, at the Clausen Galleries. Mr. Hyde's subjects are landscapes. The artist has absorbed nature in her poetic moods and thus he interprets her. A fine feeling of "atmosphere" pervades his work. Each locality in which his landscapes are laid has its own characteristics well brought out, yet is touched with the artist's individuality. There is nothing murky in the artist's individuality. There is nothing murky in the coloring of these paintings, and their general ef-fect is one of clearness in treatment, as if the artist, having chosen what to express, knew how to express it.

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INTERIOR IRONWORK

Next to woodwork and the wooden furniture of a house, iron is the most important material in interior finishing. That place has been held in the past by the most useful of metals, and within the last few years it has retaken its old position. It is, bulk for bulk, by far the strongest of the commoner metals; it is also the cheapest, and the revival, of late years, of the more artistic modes of working it has brought it into use for great variety of objects in which its lightness, its strength and the toughness of its fibre are of

the toughness of its fibre are of advantage. Wrought iron is now, once more, abundantly used for grilles and gratings of doors and windows, for hinges and lock-plates, for stairrails and balconies. Everything of use about the restored open grate is now more often of iron than of brass or steel. There are iron fire-dogs, an iron fender, and fire-screen, and shovel, and poker and tongs. Vesti-

bule lamps and chandeliers, frames for mirrors, pedestals to support statuettes are often made of wrought iron. Many of the designs given in the article might be adapted to iron bedsteads, and that money might be better invested in so doing than in ornaments of cast brass or in bronze or nickel plating.

Wrought iron is made out of cast iron, the first product from the ore, by hammering while red-hot. The ingots of the cast metal are hammered out into sheets, cut into bars, or drawn out into rods; in these three shapes the wrought metal reaches the workman. It has a fibre which is absent in cast iron; it does not melt when exposed to heat, but merely softens; it can be hammered while cold; and it can be worked with the graver, chisel and file. The more delicate and artistic work, such as ornamental scrolls and conventional foliage, are usually wrought out of sheet iron without the application of heat; but the shaping and fitting together of the heavy bars which make the framework of an object of any size, such as a balcony, is done while the metal is heated. The operation of welding must, of course, be always done with the use of heat.

The worker in artistic wrought iron, to be a master in his trade, must have a high degree of artistic skill. He can do very little by rule and measure; he cannot, by degrees, work down to his form like a carver in wood or stone; certain pieces of work are, indeed, beaten out over a mould of cast iron which gives all the principal projections, but most require to be done free hand, and the workman must have a just sense of proportions and excellent taste as well as a sure eye and a strong arm to succeed in the lighter and more artistic branches of the trade: An inexperienced workman may deteriorate the quality of the metal by beating the fibres apart, while a more experienced hand will beat them together and, in a manner, make a felt of the metal. The former, by too strong a blow, will produce cracks which it will be difficult to close; the latter, by careful working, will banish any defects that his material may have. The green hand will almost inevitably find the metal becoming very thin in the hollows and altogether too heavy in the protuberance, because he does not know, as the other does, that, in hammering, it is necessary to drag the metal toward the spot which

one is beating. A competent man will never strike first where he wishes to produce a hollow, but all about that spot, until he has a sufficient accumulation of metal there, which he knows will be dispersed again in beating out the desired form. In like manner, he knows how to strengthen the mid-ridge of a leaf and thin out its edge so that the latter may be cut and curled into firmer and more decorative shapes, and yet the whole be stronger than if kept of a uniform thickness. This is the harder to-day because wrought iron is not of equal ductability with the more ancient, which was prepared by hand in-stead of by the steam hammer. This makes a much stead of by the steam hammer. greater degree of skill and judgment necessary to our workmen and amateurs if they would produce works which may rank with the masterpieces of the past. What these are may be judged of from the eulogy written on his art by Lanour, a celebrated iron worker of the last century. The art, he says, which furnishes man with the sword and the plough has, also, parts in which it is concerned with the agreeable, the delicate and the majestic. It is susceptible of taking on all forms. It may have, at times, the energy of painting or the boldness of sculpture, and it is never without a solidity which is entirely its own.

This solidity, however, is not always to be predicated of the more delicate works in iron, whether ancient or modern. One may imagine the difficulty of welding together the twenty or thirty petals which go to make a rose like that in our initial letter. It is very much easier to solder them by means of a more fusible metal like tin or some of the many compounds invented for the purpose. But such soldered work cannot be said to be particularly solid. Accordingly, we do not give this branch of roses as a model for beginners; but it may serve to show what beautiful work can be done legitimately in wrought iron; for the original piece from which the drawing was taken is the work of an artist of the present day, Mr. Favier, and is entirely in hammered and welded iron, without the addition of any other metal.

When the forging, properly so called, of a piece of wrought iron work is done, the most delicate and, in many cases, the most artistic part of the work begins. The workman, without other tool than his hammer, may form the sheet of iron into a vase, a baluster or a flower with foliage. He may even, using the hammer only, after having produced a cup form from his flat sheet of iron, by conducting the fibres of the metal, as has already been explained, form it into a bottle shaped vase, with neck narrow enough to be closed by a stopper. These iron bowls and vases, whether for ornament or actual use, may be made very decorative by a repoussé method re quiring the use of a special tool, the recingle (snarliron), which any blacksmith can make. The various blunt and pointed tools used in repoussé work on copper are also useful in the simpler sort of wrought iron work. In very rich and highly finished work, as in some knockers and door-knobs, certain small parts are sculptured in the mass, much as stone or wood might be. As these pieces are usually of a rounded or symmetrical form, they may be roughed out on a turner's lathe; but the finish must be by small chisels, gravers, and stamping tools. We give an illustration of the different steps in making a highly ornamented key in this manner. Files of all sorts are necessary aids in such fine work. Emery cloth and buffs are used in polishing.
We have mentioned two modes of mounting or

We have mentioned two modes of mounting or uniting the several parts of a complicated piece of work, namely, soldering and welding; but neither of these is adapted to very large works such as stairramps, or grilles. In smaller pieces also, as lamps,

fire-screens and the like, it is often necessary to use a mode of fastening at once easier than the above. This is done by the various mechanical devices known to common blacksmith's work, by riveting or bolting the pieces together, or by binding them together with a ring which contracts in cooling, or by tenons which allow the work to be taken apart. Sometimes, the screws and rivets are purposely hidden under some spray of the iron foliage; at other times, when they may serve in the decorative scheme, they are allowed to appear. In the handsome grilles which we illustrate, the iron rings which hold the pieces together have been made to play an important part. The chancelling of those in the small figure in the centre has been done with a prepared stamp; but much the same effect may be had by using together a number of rings, three or five, of different thick-Where rings do not appear in these examples the parts are riveted or screwed together, rivets being preferable wherever they can conveniently be worked with the hammer. Designs for grilles are made in wrought iron and present no unusual difficulties to the amateur who may have supplied himself with a small forge and the necessary tools, or who may get the use of a blacksmith's shop, evenings. Grilles may serve as a protection on windows to close an opening in a door or gate, as doors for bookcases, admitting the air yet keeping the umes safe from careless hands and for a great variety of similar uses. When a rather weak arrangement admitting the air yet keeping the volof rods is used, it may be strengthened as well as beautified by being backed up by iron plates cut to a shape that fits into the design. The hinges of grilles are usually small and not apparent, this may give a hint to a clever designer how to introduce large and showy hinges cut out of sheet iron and wrought into foliated forms with the hammer. These may be filled and the rest of the work left blank, or

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vice versa. The best mode of gilding is the galvanic. It is not difficult for flat objects; but pieces highly modelled should be sent to professional gilders, of whom there are many in large cities.

In the decoration of small grilles used as doors for cabinets or cases of any sort, chiselled work in iron may enter as the richest species of ornament suitable. The proper place to apply it is to the keyplate. We give models of two old French designs. The decoration of the lock should, however, conform to that of the door. It would never answer to put on Louis XVI. door hinges and a lock wrought in the Gothic style. The same

wrought in the Gothic style. The same rule should be observed in smaller work. The forms proper to the grille, as will be seen from our example, are also proper, with slight modification, to balconies and stair ramps. A balcony for a single window is usually composed of three grilles, straight or bent, enclosed in iron frames, held together by tenon and mortise. In the case of stair ramps, their inclined position necessitates a special sort of design like that in our illustration. These running scrolls may be ornamented with wrought foliage, rosettes, cornucopias, shells, palmettes and many other forms easily adapted to the requirements of the work. Most of these ornaments will be in cut and hammered sheet iron riveted or welded on to the rods which form the body of the work. They should be placed on the outside so that their asperities may be out of harm's way

so that their asperities may be out of harm's way.

All of the garniture of the fire-place is better in wrought iron than in any other material. If, for a

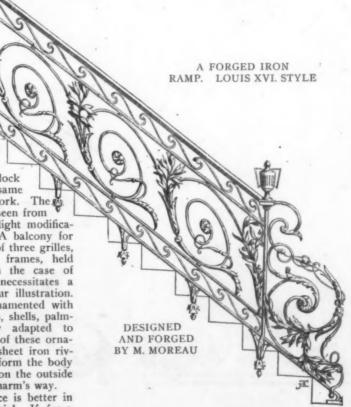
drawing-room or parlor a fire-screen or high fender in wrought iron should be thought too harsh and nude-looking, it can be gilt. In the dining-room or hall, it will not need this addition. Where the sensible fashion of using the square interior hall as a "living-room" obtains, there are many opportunities for the employment of wrought iron about the large open fire-place which should be in every such hall. One of the most tempting of these, to the amateur at least, is that offered by the old-fashioned crane for hanging kettles and pots. Anciently it was often simply but beautifully decorated. We give two examples, neither of which it would be difficult to copy. They were often made more elaborate, and were held in high esteem. Charles V. had one of silver. The forms of those we give may suggest shape to be used for other purposes. Fire-dogs, spits, toasters, brasiers, tripods, to hold vessels of various sorts, all, as well as poker and tongs, were commonly of wrought iron in the good old days.

The American Society of Miniature Painters held its third annual exhibition at the Knoedler Galleries. The ten members contributed forty-five miniatures and there were about a hundred by non-members.

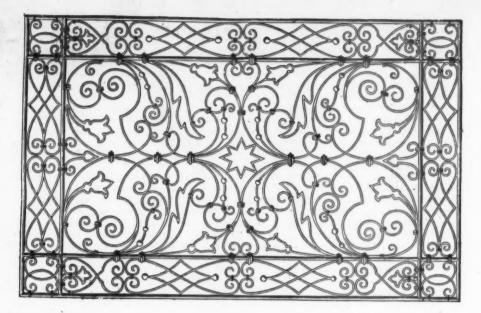
Mr. W. J. Baer had four examples, showing all the charm and cleverness which are always associated with his work. Mr. W. J. Whittemore likewise showed four. One of them was a charming little portrait of a beautiful child.

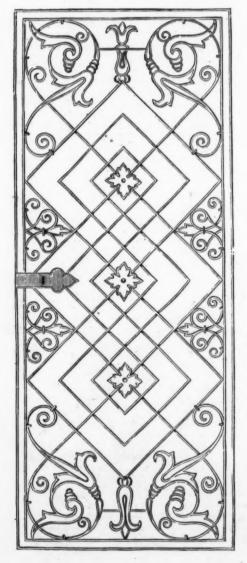
A fine portrait by Miss Caroline Holley, full of character, shows a delicate suggestion of humor.

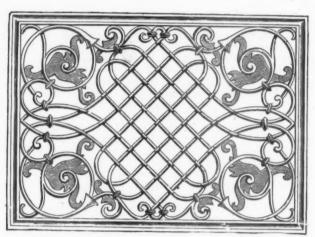
Painting of a partially nude child wading, by Mrs. Margaret Kendall, while somewhat outside of the true scope of miniature painting, is so well done, so pure in its expression of baby innocence, was the centre of attraction in the exhibition.

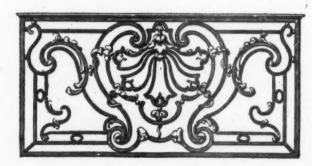


EXAMPLES OF THE IRON-WORKERS' ART











EXAMPLES OF THE IRON-WORKERS' ART

THE PAINTING OF WILD FLOWERS

In favored localities, where severe winters are unknown, snow and frost will soon have yielded up the ground to the benign influences of spring; and the earliest flowers will speedily show themselves. One of the most venturesome is the fair little liverwort (Anemone hepatica). Its flowers have white and mauve delicately blended, and its beautiful evergreen leaves present a variety of tints, the younger ones, rich greens, the older ones, either very dark green or a fine mahogany color—Brown Madder and Burnt Sienna will give this. The leaves have a coriaceous surface that lights up readily, and their gray tints are the more easily distinguished. The entire plant, with the roots, makes an interesting study; especially in water colors, as they admit of a consistent delicacy of finish

Flowers that are white, or nearly so, cannot be painted on white paper as quickly as bright-colored flowers, for time must be taken to develop them by washing around them; but with neutral tinted watercolor paper and tube colors one can work very rapidly. In oils the most expeditious way of working is to use opaque Holland, and paint no background except

to tint the cast shadows on very lightly.

Almost as early as the liverwort come the true anemone or wind flower (Anemone nemorosa) and the rue anemone (Anemonella thalictroides). These frail things lose so much of their brisk appearance when they are picked that it is well to take them up with a large spadeful of their own wood soil, keeping the dried leaves and whatnot with which they are sur-rounded, and to paint them as they stand. Browns and various strong colors will thus be secured to augment the effect of the pure white and delicate green that belong to the plants. With water colors it is sufficient to throw in a few sere leaves, straggling mosses, and stems, rather vaguely; but in oils some thing like solid earth makes a good foreground. Olive and gray tints suit the background—something that suggests a glimpse of light undergrowth.

Bloodroot (Sanguinaria Canadensis) comes very early. The young flowers have green leaves carefully wrapped around them, until they are able to stand up alone and expand themselves. The peculiar red roots should be carefully taken up and painted with the flowers. They are best suited to small water-color

studies.

Very early and remarkable in structure are the white flowers known as Dutchman's breeches (Dicentra Cucullaria). The diverging spurs of the flowers must be shaded so as to round out, and where they are tipped with deep cream color they want a little Pale Cadmium and Raw Sienna. The slender curving racemes and finely cut leaves may be made very effective in small designs.

Saxifrage (Saxifraga Virginiensis) shows its little snowy clusters upon the rocky hillsides very early. It is useful in combination with larger flowers, but it has bordly character enough to be used alone for has hardly character enough to be used alone for

Thick patches of rich green violet leaves appear in moist places so very early that we might expect violets would be our first flowers; but they are a few days behind the foremost harbingers of spring. different species number about a score, the common blue violet (Viola cucullata) being the most abundant. This again varies greatly in size and shape of leaves and color of flowers-they present almost every combination of blue and purple, and are often variegated with white. Whether they are painted in water colors or oils, they must not be put in with straight, precise strokes; rather let each one of their unequal petals have a free dash of color that has been successively touched in Mauve, Rose Madder, Ultramarine Blue and White, as may be required. If the colors blend as they go on, instead of being mixed evenly beforehand, they will appear fresher and more pleasing. Where the centres show, some will want a touch of orange, some of lemon yellow. The flower's should not be massed closely, but allowed to straggle and nod on their slender stems so that some may show their spurs and the light tints of their reverse sides.

The flowers known as dog-tooth violet and adder's tongue belong to the lily family. The latter (Erythronium Americanum), the yellow species, has goodsized elliptical lanceolate leaves spotted with tints suggesting brown madder and burnt umber. These. and the symmetrical nodding flowers, make pleasing decorations in water colors or oils for objects that offer narrow spaces, like small frames and mats. The white species (Erythronium albidum) is not so common; its flowers are equally pretty, but the leaves are

less spotted.

The much-prized trailing arbutus (Epigæa repens) may be found half concealed in drifted beds of dry leaves from which the snow has barely melted away. Rose Madder, White and Naples Yellow may be varied to suit the tiny pink buds or the paler petals of the full-blown flowers. If the smooth oblong leaves have blemishes like warm tinted worm-holes, or anything of the sort, they will look the less conventional for it. The sprays should be allowed to stray loosely; they are prim and stiff if confined. They are pretty coming from a small low vessel or a shell that will hold water, and the ends of the stems may lie on a polished table that will reflect them. Less artificial arrangements have been very successfulthe natural surroundings, a moist thicket, with the flowers straying across the foreground. But if it is necessary to appeal to the imagination to produce anything like this, it is a dangerous experiment.

Two exquisite little early flowers that are suited to dainty water-color decorations are the spring beauty (Claytonia Virginica) and pyxy (Pyxidanthera barbu-The latter is extremely delicate, and if it is painted in oils at all, it should be on silk, satin or something suitable for fine decorative work

The bright green and gold marsh marigold (Caltha palustris) appears very early in swamps and wet It is often, but incorrectly, called cowslip —a totally different flower. Chrome Yellow and Deep Chrome will give the brilliant yellow required for the flower-cups; and the same may be used with Prussian Blue and Raw Sienna for the leaves. Light Red and Cobalt may be touched on the yellow of the flowers where gray is wanted, and Light Red alone will give the gray tints for the leaves, if blended with The marigold is pretty in water-colors their greens. some little sketchy decoration is wanted.

A plant that may be regarded as rather huge and coarse, but still susceptible of treatment that makes it very quaint and striking, is the skunk's cabbage (Symplocarpus fœtidus), which is sometimes sold on the streets of New York under the more euphonic name of California lily. In some parts of the country it is called bearweed, because bears, it is said, used to eat it greedily in the spring after their winter's The floral leaf or bract which surrounds its receptacle of inconspicuous flowers is thick, fleshy and of a yellowish or brownish green flecked and striped with purple. The plant should be taken up entire, with the brownish green roots and numerous worm-like rootlets, which are of a delicate green and pink, like the cleft undeveloped leaves at the base. In water colors or oils the varying greens may be produced with Prussian Blue and Chrome Yellow; and the brown, pink and purple, with Burnt Umber, Burnt Sienna, Rose Madder and Ultramarine or New Blue. Black may be used in any of the strong shadows, and plenty of light neutral tint will be

needed to modify effects that would otherwise be crude in a plant of this character. Some of the slender mosses that are usually found in wet places may consistently be added.

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The check of the vice may be a piece of pine 9 in. by 3 in., or may be made of hard wood. The screw and runner should be well blackleaded to make them run smoothly. Fig. 5 shows how the bench comes apart by unscrewing the tie-rods and bolts.

A JOINER'S BENCH TO LAST A LIFETIME

BY W. A. GARDHAM

One of the most essential things to a woodworker is a good bench to work upon, and without it one is sadly handicapped. A really good substantial bench of serviceable size is rather an expensive thing to buy; if a man is a fair craftsman, he may make one

of any size for the cost of material only.

The bench illustrated is 7 ft. long and 2 ft. 6 in. high; but it may be made either longer or shorter as the exigencies of space may require. It is made of pine, but may of course be made of hard wood if so desired, though pine is good enough for all practical purposes, and has the advantage of cheapness. As the bench is to last a lifetime, and the majority of folks do not stay in one house all their lives, it is constructed so that it may readily be taken to pieces, without the heartrending job of withdrawing a score or more of screws which too often have the awkward knack of becoming firmly rusted in and of refusing to budge under the persuasive force of the screw-driver. The lumber required will be as follows:

or more of screws which too often have the awkward knack of becoming firmly rusted in and of refusing to budge under the persuasive force of the screwdriver. The lumber required will be as follows:

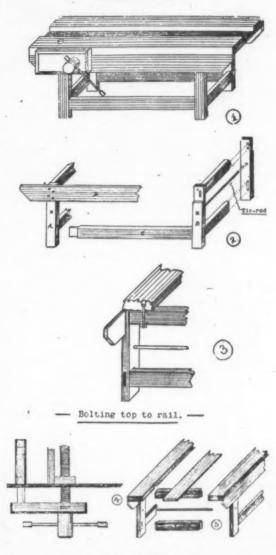
Top, 7 ft. 0 in. by 9 in. by 3 in.; 7 ft. 0 in. by 9 in. by 3 in.; 7 ft. 0 in. by 9 in. by 1 in. Sides, 7 ft. 0 in. by 7 in. by 1 in.; 7 ft. 0 in. by 9 in. by 1 in.; 5 ft. 0 in. by 4 in. by 2 in.; 2 ft. 0 in. by 4 in. by 2 in.; 2 ft. 3

Fig. 1 shows bench complete, but with tie-rods omitted for sake of clearness. Fig. 2 shows the framework and the various joints used in fixing, and is self-explanatory. It should be noted that the long rails are tenoned right through the legs, and that the short ones are sub-tenoned for about ½ in. Rigidity is given by means of a tie-rod, which is simply a piece of ½ in. iron rod threaded at both ends.

Fixing Together—The pieces marked A, B, C, and

Fixing Together—The pieces marked A, B, C, and D are first put together, the tenons wedged and the side-boards screwed on. Make everything as rigid as possible, as this framing is permanent. Fix the corresponding members together for the other side framing. These two pieces of framing being finished, put the short rails marked E and F into their places, insert the tie-rods, and tighten up the nuts, taking the precaution of interposing some good stout washers between the wood and the nuts. This completes the framework upon which the top rests.

Fixing the Top—Take one of the pieces of 9 in. by 3 in., and place in position. Screw to side-board with six stout 4 in. screws, the heads of which should be let in the wood for ½ in., and the holes plugged after the screw is driven home. Screw up as tightly as possible, for these screws never have to come out again. Bolt the top to end rails with 6 in. by ½ in. bolts, as shown in diagram No. 3. The other piece of 9 in. by 3 in. is fixed to framing in the same way, and the centre board forming the well is screwed to the end rail by a few ½ in. screws. The top should now be planed level, care should be exercised in doing this, as an untrue bench is a continual source of annoyance. All is now ready for fitting bench screws and stop. The latter may be a piece of hard wood about ½ in. square, planed up square and parallel to work stiffly in a hole mortised out about 6 in. from the end of the bench. Fig. 4 shows the method of fitting bench screw and runner for vice.



HINTS FOR WOODCARVERS

Never let your tools get dull; a few moments bestowed upon them when they lose their edge will not be missed. If dull tools are allowed to accumulate, it takes a good time before one can get at a job. When a tool is broken it should be ground right away, not allowed to lie around upon the bench till it is required for an important job. Keep the bevel of your tools flat, not rounded; remember the greater the bevel the lower the hand is to the work. Skew and flat chisels should never have a long thin bevel, they are more liable to break. Tools should be ground from the top to the bottom, the reverse of the way when bought. They will cut much easier and are not so hard to keep in condition. With a V tool ground this way it is possible to cut curved lines, which cannot very well be done if left as ground when purchased. The original shape is best for chip earving, as the longer point being at the bottom it will reach well into the corner. Never

allow your tools to become rusted. When they will not be used for some time, put them in rags moist-ened with kerosene oil; a tool once rusted is very hard to restore to its former cutting edge. off your oilstones when through work for the day with a little kerosene, it prevents them becoming gummy and preserves their tooth. Various kinds of sawdust should be kept in stopper bottles, likewise pieces of rare woods; they will often be found handy for filling cracks, worm holes, etc. The sawdust should be mixed with celluloid varnish, then the crack plugged with it. Celluloid is better than glue, as it does not change the color of the wood or swell the dust, it fills the space much better. When gluing boards together that are to be split apart again, place wrapping or newspaper in between; they part so much easier. To heighten the color of walnut wood or color white places that sometimes appear, like-wise to imitate the grain on lighter woods, scrape and rub down, as for polishing. Make a saturated solution of potassia permanganate. Apply with a piece of sponge tied to a stick. The sponge should only be just moistened with the solution. Do not squeeze out the sponge with the hands, as it will dye them The weaving of a rubber glove is the most ent way of applying the stain. To imitate convenient way of applying the stain. the grain dab the wood with the sponge, forming the various figures; when satisfactory, allow to dry. When dry take some oil of Alkanna root and apply a liberal coat with a brush; when it is nearly soaked in, polish lightly with a piece of felt. Now make a saturated solution of Bismarck brown in alcohol, decant from the residue; with this dab the wood with a moderately dry sponge. When this has dried, apply the oil again as described. It may be necessary to apply the Bismarck brown in places; if it is, again apply the oil with judgment. This process will produce a most satisfactory imitation of walnut wood, and is unsurpassed for improving the color of the original wood.

On another page will be found an illustration of a silver casket, made by Tiffany & Co., to hold a portion of the first "T" rail ever manufactured, measuring about 12 inches in length and weighing about 152 ounces. It shows on its face a picture of the first train which ran between Camden, N. J., and Amboy, N. J. The train is preceded by a rider who signalled its approach.

Almost an exact counterpart of this "man on a horse leading a train" may be seen daily on West street, New York, where the New York Central's freight trains move along the river front in the lower part of the city and are preceded by a rider to warn truckmen and others of the train's approach.

On the reverse side of the casket is a picture of the new Carnegie Laboratory just completed at the Stevens Institute, Hoboken. At the ends are bust portraits of Robert L. Stevens and Andrew Carnegie, all in bold relief. At the corners are four modeled figures representing a man of the Iron Age, with primitive implements; a metal worker of the Middle Ages, a modern iron worker, and a designer represented holding a model. The border around the base of the casket is composed of conventional laurel, which is symbolic of the wonderful and great success to which this alludes.

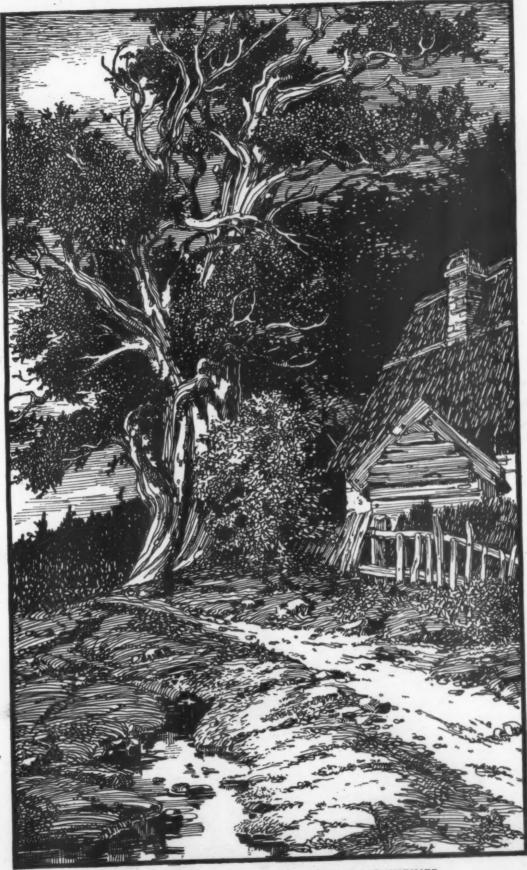
Above all, upon the cover are seen two modeled figures of workmen putting a steel rail through a rolling mill. The inscription, which is engraved on

a plate upon the inside of the cover, reads:
"This casket is presented to Andrew Carnegie,
Esq., by the Alumni Association of the Stevens Institute of Technology, in commemoration of his gift to
the institute of the building for the Carnegie Laboratory of Engineering."

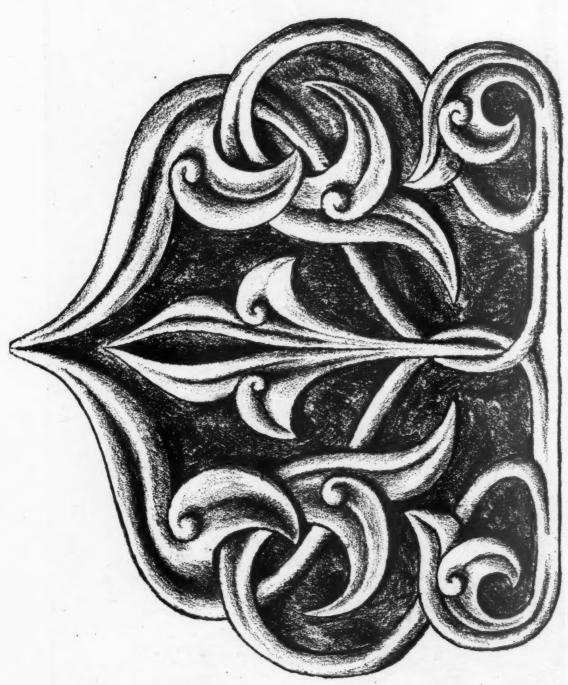
STILL-LIFE PAINTING

If one thinks of the multitudinous variety of objects that at one time or another demand interpretation at the artists' hands, the mere enumeration alone of them becomes almost a task. We shall not only attempt to pass many of these in review, but also to call attention to the character and graphic possibilities of a large number of them, easy to be obtained.

One might almost venture to say that there is nothing seen which may not be interpreted by means When once convinced of this you will approach the subtlest effects with as much confidence those that are most obvious. If you are faithful in this humbler study of still life, you will acquire a mastery of your material that will stand you in good stead when drawing is required in figure work, or atmospheric charm is called for in the painting of You will know much about massing the landscape. planes of light and shade in a head, and be prepared to look for the large masses which construct the foliage of a tree, or give form to the undulations of a hillside. Take, for instance, a study of hard sub-stances and soft with a view to interpreting things on a large scale in out-door nature. Such a study may be arranged with little effort in your working room or studio. If you live in the country it will be still easier to get together. A few moss-covered stones of good size and some bare ones, some moss itself and a few dead twigs or branches. simple things, presenting surface that constantly encounter you in painting landscape. The sharp, rough projections of the stones, the agreeable grays in connection with the rich greens of the moss are pleasant objects in themselves, and should be studied with the purpose of determining their texture, which the play of light and shade upon the various surfaces reveals. If you work with the idea in mind that while doing this you are dealing with some of the problems of out-of-door work—not so much those of color perhaps, but certainly of texture—this stilllife study will become a new thing to you, and be productive of much better results than those studies you have formerly "set up" merely to paint. This arrangement is also something which partakes of landscape work while it is legitimately that of still Take other objects easily accessible. Try furs and feathers. Paint these directly from the dead animal, hanging it against some relieving tone of background. A rabbit, quail, partridge or fowl makes a very good subject. But bear in mind that the soft, yielding surface of fur, hair or feathers is suggested more by the play of light on the planes of the modelled forms of these creatures than by any definite thread of hair or plume of feather. There is, or once was, a brush called "the Landseer," the bristles of which were so played that with a stroke of it a dozen individual hair-like lines were produced when used in painting. Whether the famous animal when used in painting. Whether the famous animal painter ever employed this contrivance, I do not know, but I would discourage the use of such an instrument in the depicting of hairy or furry textures. If Landseer did make use of it, he did it with knowledge, and doubtless confined himself to a few discriminating touches on a well-constructed, well-modelled form of bird or animal after he had painted the essential texture in a faithful and legitimate way. This brush is in no sense a necessary adjunct to your color-box, no matter how delicate or fluffy a surface you may have to present. The mottled, the dull, the glossy, the crushed, disturbed surfaces incident to fur, feathers, hair, and all corresponding textures. may be given by truly rendering the construction of the forms they cover, and in finishing by a few well-considered touches defining the more salient points of light or dark. As soon as we thoroughly appre-



LANDSCAPE PANEL FOR PYROGRAPHY, BY J. WEINHEIMER



THE END OF A BOOKRACK FOR WOOD CARVING. BY RICHARD WELLS



THE END OF A BOOKRACK FOR WOOD CARVING. BY RICHARD WELLS

ciate the fact that superficial effects are worthless unless based on sound construction and true observation, just so soon shall we be dissatisfied with those little obvious tricks that attract the unknowing and

too often content the beginner.

A good subject in this class of work, and one that suggests out-door exercise and sport, is an arrangement of full game-bag and birds strung together, that have, apparently, exceeded the capacity of the bag, thrown on a dark oaken dining-room chair. The bag may be slung over the back of it, the strap making a useful line in the composition, while the gun may lean against the chair and the shot-pouch and powder-flask lie on the floor. Here you have a variety of textures hard and soft; some that resound and some that are muffled to the touch; surfaces that gleam, deflect light, and others that absorb it. Are these not interesting facts to observe and to record? More particularly so that from the nature of these different materials, charming qualities of color are made apparent as well as those of texture.

To add to the completion of this subject as a composition of interest and importance, a fine dog in the foreground reclining, but full of life, will make a most effective foil to the limp and inanimate forms of the dead game above. Throw interest into this work of still life. Make it worth the doing. It certainly can be made so. With a little imagination, or rather fancy, other equally attractive subjects may be designed in which the principal features shall be game of some kind. Let the reader recall the hints given in a previous chapter regarding a market scene, and adapt that to a stall where fowl and poultry of all kinds are exposed for sale, and he has a composition that is full of interesting variety and at the same time possesses a human interest. It would seem that arrangements introducing textures of fur might admit of the greatest variation, while this class of subjects is more or less accessible to all, whether living in the city or country. That a good knowledge of just such painting is likely to be of advantage to others than those who intend to devote themselves exclusively to still-life work, there can be no doubt; for how often do rich furs figure as accessories in portraits. In figure compositions also, the textures of feathers, fur and hair are as constantly demanding interpretation. Both Tintoretto and Titian painted Venetian Doges in fur-lined velvet, and the definition of the textures was as consummate as the portrayal of the head, the prime object, was powerful.

Learn by this that everything should be well done. Carry to all objects, however insignificant, that interest which can invest them with an artistic charm, for it is a thing of surface upon which light plays. Of course there are surfaces of more or less æsthetic value, but at first the taste is not trained to distinguish these, while at all times it is the business of the student to interest himself in the general problems of light and shade. It is a great thing for the beginner, for he thus carries his school with him.

To paint a portrait, have the particular subject sit before you. In painting landscape the season must be propitious for your studies, and you must go to the region your picture illustrates. But in still-life work your subjects are always present in some form or another, and almost unconsciously, if you cultivate the habit of observation, you are absorbing a knowledge of visible things. A trinket, a jewel, a teacup and a damask cloth teach lovely lessons of light and shade, of form and color. Think of the color possibilities of minerals—gold, silver, lead, steel, iron, copper, brass. All various in color, all dense, but different in density. The weight, the malleability, the ductile qualities of each are as surely suggested by faithful portrayal as these qualities are disclosed to the sight by the actual substances themselves.

Perhaps there has rarely been more truthful, graphic definition of metals in modern times in conjunction with figure painting than that at the hands of Alma-Tadema, the Anglo-Dutch painter. Gold and bronze become veritable realities under the touch of this skilful painter. The actual wearing away of the fretted ornamentation on golden trinkets is observed and indicated so truly that the comparatively soft and unalloyed nature of the mineral is given with much realism. In his painting of bronze the surfaces are so faithfully observed, that projecting planes subjected to usage or friction glisten with the hard burnish that time alone can produce; and those parts that are guarded from external wear, and acquire a verdigris that this protection engenders. are given with the same attention to the laws of the substance he is representing. Be sure that such a painter is fully alive to all those little visual facts that tend to emphasize the character of material things. This is the spirit that these papers have encouraged from the beginning in regard to the study of still life, and when so famous an exponent of the value of such nicety of observation can be quoted, it is well to enforce the example upon the student. Another material that this well-known painter portrays with unusual success is that of marble. In this he is quite remarkable; for all those qualities of observation that result in such truthful interpretation of bronze and gold, give to the marble he paints the impression of the utmost reality. The polished surface of the material deflects the light with the dazzle of reality, following the sculptured forms of capital or plinth in perfect perspective, and at the same time accentuating the nearness or remoteness of the parts of a column, for instance, by faithfully depicting the superficial aspect of incidental wear and tear. Of marble that time and weather have worn, stained and rendered mellow, Alma-Tadema has produced masterpieces of conscientious realization. The very grain itself is given; chips that bespeak recent or The very earlier defacement can be discerned; the sodden green that cracks accumulate enrich the color; and a sculptured slab which wear has polished gleams smoothly at points of projection, and grows dull and dark in parts remote from contact with outward life. Veins of blue or purple show beneath the surface with the tender color note that is sometimes seen upon brows of delicate and lovely women. The very substance in its sparkling atoms emitting light, and in its disfigurement, as of snow defiled, is there before you, glinting in the sunshine in its purity, and haggard and forlorn in its ruin.

Certainly this is a fine thing to do, and it stands as an example of consummate work in still-life painting. Some of the early Dutch figure pictures are notable for the beautiful painting shown in the accessories—the still-life parts of the work. Satin gowns, musical instruments, copper, pewter and brass utensils of the household; polished wood, tiled stoves and floors, each and all receive the same loving attention, subordinated, of course, to the requirements of the com-

position in which they play a part.

It is by no means a rare thing to find opportunities for the introduction of fascinating surfaces incident to particular objects of still life largely influencing the choice of a figure subject; and artists have been known to settle permanently in a locality where headgear charms or quiet interiors attract. The gleam of trinkets beneath a lace cap, or the simple spaces and subdued tones of a Holland home, often captivate painters of taste, and give a coloring to all their work. In other words, this subject that we are discussing, and which so often strikes the beginner as one of little importance, and destitute of interest, claims a large share of the thoughts of men prominent as figure painters.



A STUDY IN DECORATION

The work of renovation at Windsor Castle is now sufficiently near completion to permit of a description of the chief points of interest, says the London Telegraph. It is, of course, in the private royal apartments that the importance of the work centres. These, as now treated, suggest a new note of refinement and delicacy of ornament which augurs well for the interior decorative art of the new century. It has not been an easy task to deal with a Gothic building already decorated in the early Victorian style. Messrs. Waring and their artists have grappled with the difficulties in a spirit of thoroughness and with gratifying results. A brilliant effect has been obtained by employing large surfaces of creamwhite as a background for the superb works of art in which these apartments abound. The rooms reserved for the Princesses are marked by a homely comfort and a total absence of everything in the way of regal splendor. They exemplify the tastes of occupants whose wishes have suggested simple wall-coverings of exquisite design, comfortable nooks and corners made out of otherwise void spaces, a coziness imparted to lofty rooms, and a distinct individuality indicated by the employment of deep white friezes.

In the King's bedroom, a splendidly proportioned apartment, the color predominating is an Irish green; at least the heavily woven carpet from the sister isle, which gives the keynote of the color scheme, is made by Irish labor, the silk panels and window draperies taking up the same color in a softer tone.

The King's sitting room is the one in which the late Prince Consort passed his last hours, and during Queen Victoria's lifetime the bed in the alcove and every other article were left in exactly the same position as on that memorable morning in December, 1861. The whole of the interesting features which identify the room with the close of an illustrious career have been preserved with reverent care. The ceiling has been slightly reduced in height, an eighteenth century raised moulding in flowers and fruits of a simple form occupying the centre with a hand-some console cornice. The whole is left a perfectly plain white. Below is a deep frieze or band of selfcolored soft green. The room has a high wooden dado, with beveled panels and pilasters forming an excellent background for the favorite family portraits which adorn the room. A striking effect is obtained by the manner in which the woodwork has been finished off. It is made of solid mahogany and painted in an ivory white, quite remarkable in its This effect is obtained by a process of rubbing down or felting between each successive coat, the gloss which is apparent being obtained, not by any form of varnishing, but by painstaking labor. An agreeable sense of warmth is, however, secured by means of a brilliant red Oriental carpet and softer toned red silk curtains. The furniture, it is inter-esting to note, dates from the end of the eighteenth century and is therefore just 100 years old. The much-needed reparation of the coverings has been treated in such a way that it seems to enter completely into the decorative scheme.

Her Majesty's bedroom is paneled in a soft rose silk and the windows are hung with a pure white soft satin, which hangs in ample folds and gives the necessary cool effect. The whole of the furniture is of the Empire period in design and the bed draperies, surmounted by the imperial crown, make quite an imposing feature. The bathroom adjoining is paneled with a soft marble on one side and Sheraton wood on the other. The marble employed both in the King's and Queen's bathrooms is of Greek

origin, from the quarries which have been reopened within the last year, after having been lost sight of for over 1.000 years.

By general opinion the palm must be awarded to the scheme executed in the royal boudoir. Old Louis XVI. furniture has been transferred from another part of the castle and covered in a soft-colored Beauvais tapestry, and the carpet, manufactured in France at the State factories, is remarkably tender in color, taking up the mother-of-pearl tints of old rose, green, blue, cream, etc. The broad, old-fash-ioned gilt moulding round the panels has been retained, and the centre filled in by one of the most beautiful silks which could possibly be designed for this type of Marie Antoinette room. Strained on the walls, it has the appearance of a delicate ivory, with hand-painted medallions suspended from floral wreaths. Similar silk is utilized for the draperies and The graceful folds of the curtains produce palmettes. all the effect and lustre of rich silk, which is, more-over, helped by a velvet border of soft heliotrope. The old satinwood doors have been replaced by beautiful Spanish mahogany, with bronze ornaments in keeping with the general character of the room, which is certainly one of the daintiest conceptions of a lady's apartment that the artist could produce.

SPRING LANDSCAPE PAINTING

In painting a bit of spring landscape, one will find rare and delicate tints that are never repeated later in the year; a rare freshness seems to pervade everything, which gives its distinctive character to the season. I would advise the student to mark these tokens, and select such subjects as will best represent Choose, for example, young peach and apple orchards, massed with pink and white bloom, rather than stanch pine forests, whose aspect, "ever-green, monotonous, changes but little with the seasons, like the moss-covered rocks at their feet; and here I would suggest some separate studies of leaves and blossoms, made in the studio, to familiarize one's self with their individual forms in detail. Look for color everywhere, and you will find it—overhead, under foot, on the right hand, and on the left. The particular advantage in knowing how to draw is perhaps most clearly shown here, in teaching the artist to suggest with his brush the most characteristic forms, rather than to define them carefully. Thus we shall know the tender young sapling, apart from its color, by supple, sweeping lines which will dis-tinguish it, even at a distance, from the knotted trunk and stunted branches of the small tree at its side, whose arrested growth has robbed it of beauty, and substituted grotesqueness for grace. old tree may also become a picturesque feature in your sketch, and perhaps find its usefulness by contrast.

Observe closely the shadows of these slender young trees; faint, tentative, thrown tremblingly on the fresh grass, like a newly fledged birdling, feebly fluttering its wings. The sunlight in springtime seems young too; it has a hazy and undecided quality, as if it were learning afresh to fit its slanting rays to sward instead of snow. There are no harsh outlines here—something very different from the brilliant, clear-cut light and shade of winter sunbeams falling upon the frost-bound earth. These purple, vibrating shadowtones, with prismatic edges, lie softly, like the petals of violets, strewn upon the dewy verdure.

NEVER make a drawing out of doors and color it from memory. The effects of light and shade upon the spot are invaluable, and cannot be got in the studio.

THE NEW BRITISH COINAGE

In the new gold and bronze coinage there is no change, except on the obverse, where the King's effigy takes the place of that of the late Queen's. The silver coinage will not be available until a proclamation as to silver is issued in the Gazette. The portrait of the King consists of the head and neck, truncated and uncrowned, looking to the right in profile. The King's portrait has been carried out by Mr. De Saulles, engraver to the Royal Mint, and is altogether distinct from the work of the Austrian artist, Mr. Fuchs, to whom the design of the postage stamp has been intrusted.

A striking change in the coins of Edward VII. is due to the alteration of the Royal style. For the first time in its history the British Mint has issued money for circulation in this country bearing the title of "Emperor of India" as well as "King of Great Britain." By a proclamation issued last November the King decided upon the words: "Edward Seventh, by the grace of God of the United Kingdom of Great Britain and Ireland and of the British dominions beyond the seas King, Defender of the Faith, Emperor of India." The Latin form adopted was: "Edwardus VII., Dei gratia Britanniarum et terrarum transmarinarum quae in ditione sunt Brittannica Rex, Fidei Defensor, Indiae Imperator." This is clearly too long for inscription on a coin; it has thus been abbreviated:—"Edwardus VII., D. G. Britt. Omn. Rex, F. D., Ind. Imp."

In King Edward VII.'s coins we have had the

In King Edward VII.'s coins we have had the latest development of an art known in these islands two centuries before the birth of Christ. It is, of course, not probable that these earliest British coins were minted in Britain, though Shakespeare's Cymbeline had a mint of Colchester, and the names of other British chiefs are to be found on money in circulation up to the Roman Conquest. In the third century there were mints at Colchester and London. The last Roman Emperor to strike coins here was Magnus Maximus, who died A. D. 388. In "Anglo-Saxon" times the various-kingdoms issued coins. and when William the Conqueror succeeded he made no great change in the coinage—a sound piece of policy in one who wished to be regarded as the true heir and successor of Edward the Confessor.

Taking the coins of Queen Victoria alone, the issues in gold have been pieces of the value of five pounds, two pounds, sovereign, and half-sovereign In silver there have been the crown, double-florin. half-crown, florin, shilling, sixpence, groat, Maundy groat, threepence, half-groat, and penny. In copper and bronze there have been the penny, half-penny, farthing, and half-farthing. The florin was first issued for general circulation in 1849, and as the examples of that year lack the "D. G." in the inscription, the nickname of "graceless florin" has been applied to them. The Queen's new title of "Empress of India" did not appear on any of the coins minted for use in this country. It is said, by the way, that a coin for circulation in India was struck in the days of Elizabeth. The designs for the coins of Queen Victoria were chiefly made by William Wyon and Leonard C. Wyon, whose minute initials may be read upon some of them. The family of Wyon were connected with the Mint from 1767 to 1891.

In addition to the money minted for these islands, special coins have been produced for many of our colonial and other possesions—in some cases at the English mint, and in others at the colonial mints. So numerous are these varities that a dozen years ago they were made the subject of an elaborate volume by Mr. James Atkins. The Queen's head is to be seen on the coins of Jersey, the Isle of Man, Gibraltar, Cyprus, India, Ceylon, Straits Settlements,

Hong Kong, Mauritius, Newfoundland, Nova Scotia, New Brunswick, Prince Edward's Island, Canada, Trinidad, and British Honduras. The Australian gold coins struck at the Melbourne and Sydney mints were declared to be current coin of the realm in 1867. Their variations from the corresponding British coins is very slight.

PICTORIAL DECORATIONS FOR CHAIR BACKS IN PYROGRAPHY

THE Pussy willow decoration is intended for a chair with square side rails, and four upright rails in the centre of the back; such chairs can be found in The top rail of the chair should any furniture stores. be carefully removed, then the new panels marked off and fitted, being careful to bore the holes in their exact positions to receive the rails. Make the tenions of the panels a loose fit, then put some glue on the ends of the rails and drive them home. Now put some glue on the tenions and spring into position This job can be easily by pulling the side rails apart. done, especially with the assistance of a second per son. If the centre rails are too long, they should be entirely removed from the chair and cut down to the proper length; the ends must again be tapered to fit The other decoration is intended to be the holes. used with the same kind of a chair, but the tenions will be cut at the lower scroll. The side rails being fitted up close to the upper scroll, thus making the back of the chair much higher. Those additions to the ordinary chair enhance its value, and make it an artistic piece of furniture. Finish with copal varnish.

WOODCARVED BOOKRACK ENDS

THE lumber for the bookrack can be either oak, mahogany, walnut or sweet gum, one inch thick when dressed. The relief of the carving can be a half inch or less, but not less than three-eights of an To commence the work transfer the design, then saw out the shape with a compass saw; next make a trench all around the design with a quarterinch or three-eights of an inch hollow gouge. kurff the outline with any of the flat chisels and gouges that will fit the curved outlines. Now re-move some portion of the background, using the skew chisels for the corners and the flat gouges for the remainder. The modelling should now be com-menced, using such tools as will fit the curves. Commence where the parts of the design overlap each other, giving them their proper relief by modelling the surface and removing the background; when these parts are satisfactory, remove the remainder of the background to the same level; do not make the background smooth, leave it choppy with gouge marks, which will give the work a better appearance, by allowing more play of light and shade. Finish with several coats of raw linseed oil, allowing a day or so between each application.

The construction is very simple. Cut a board the exact width of the ends; make the length about eighteen inches. The ends should be made perfectly square. A piece of wood should now be cut, 14 inches wide. This will be glued at the ends of the board across the grain of the wood. It must be made very true. The corners, being mitered, should be a snug fit in the board. It will be fastened in with 2-inch finishing nails. If the sides are to be stationary they should be secured with two half-inch dowels; if they are to have hinges so that the sides will close down, the hinges must be mortised into the bottom boards and the ends. One-inch bits will be large

enough.



THE KERAMIC DECORATOR



DECORATIVE BANDS-DESIGNS FOR CHINA PAINTING

THE designs may be used on pitchers, vases, or cups, and may also be curved around a plate or saucer.

Draw with lithographic pencil, or transfer. Paint the design in strong color, fire and afterwards tint with same color. This is an excellent method for beginners. Blood red is a color

Rub down the appropriate. powder color with very little oil for the parts to be heavily painted. If tube colors are used, rub down only with tur-pentine. When tinting for the second firing, use plenty of oil, for the color should be used quite thin, and should be kept open long enough to pad evenly.

Pompadour could be used in the same way. It will give a pinker and more delicate effect than blood red.

Delft blue or Sevres blue would either be excellent colors to carry out the designs, or any dark green.

Flat enameling is another method with which these de-

signs may be used.

Or the general designs could be sketched and laid in with accurate strokes of lustre, and afterwards edged with paste and gold.

PLATE AND BOWL DESIGN

TINT the plate with yellow lustre or yellow tint. Fire. Ground the ornamental shapes with a Fry's peach is Take out the · beautiful pink. a lovely color. blossoms and shade lightly with peach. Outline with gold and

The same work may be carried out with Meissen green.

DROOPING FLORAL DESIGN

WHITE flowers against a platinum ground. Over the plati-num place green lustre. Put in the flowers with delicate outline of black. A firm line, but it should not be heavy. The upper design may be carried out in two shades of green.

Is TECHNICAL skill more appreciated than design? Skill must first be acquired before any design can be shown to advantage, but do not stop at that. your skill to bring out some really thoughtful idea. Do not be satisfied by blending and glazing well, put this knowledge into the portrayal of some fancy you have, or adapt it to an accepted style of decoration.

Hodge podge does not prove acceptable in decora-

Where are we to put meaningless china after it is painted? It is a relief in the country house to have the willow-patterned china. So tiresome does the china become that has flowers too decided in coloring, that stand out and stare at one three times a day. We like the china that is restful, and decidedly conventional.

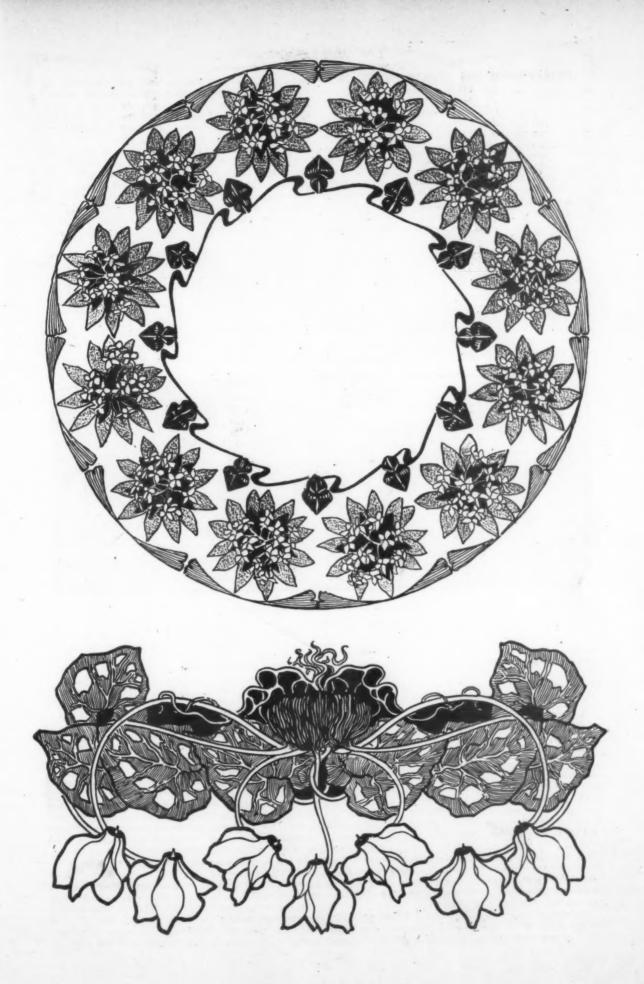
Architects are protesting against floral work that belongs to no period, and figures that are merely figures, not decorations. They are delighted with the coloring secured on porcelains, but why not adapt it to "decorations that we can use "? they ask. There are many parts of a house that may be beautified by keramic painters.

Tiles form a prominent part. Fireplaces, walls, floors, all may be magnificently decorated with But they must be done either of plain color, or decorated to suit the room. Architects plan according to some period. We speak of the "Renaissance" quite familiarly, but when put on tiles it must be clearly defined whether it is Italian Renaissance or French, of the Louis XIV. period, or Louis XVI., or it will never be useful in decorating a room.

Delft decorations are always desirable for tiles. They can be carried out for tiles of a fireplace in a room where the color-ing is Holland blue, and the style of furniture is old. Use underglazed tiles, or Minton tiles that are glazed. We have Minton given from time to time in THE ART AMATEUR designs that may be adapted to a Holland fireplace. A border worked out in rough design of blue would be an addition to the fireplace. Delft blue in overglaze needs only one firing. In securing the effect in underglaze two firings are usually required.



PEN DRAWING BY MEYER CASSELL



LUSTRES FROM THE ARTISTIC POINT OF VIEW

BY FANNY ROWELL

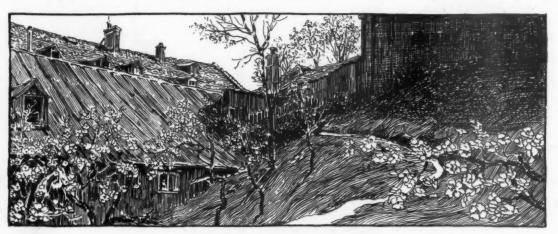
ALL over, glittering lustres, we said from the beginning, are appropriate for only a very few pieces of china, and such pieces must be well placed, in a Fruit dishes and plates are quite decorative way. lovely in blended tints. They are on the table for only a short time, and the background of fine linen shows the coloring to advantage. Yellow lustre for the centre, with ruby and iridescent rose on the edges of plates, covered for second firing with orange lustre and some gold, give a stunning effect of color. A set of after dinner coffees, with just coatings of lustres in great variety of tints, make beautiful notes of color on a table. Bouillon cups are effective in this way also. A vase, with coatings of lustres that develop into pearl tints and opalescent colorings, brightens a dark corner of a room. Nearly all lustres appeal best to the imagination when placed so they are in half lights and where they may reflect surrounding colors. Bits of bright glitter against surrounding colors. Bits of bright glitter against comparatively dull background may decorate effect-ively when placed with good taste. Lamps and can-

Painters who achieve any eminence try painting. to be only themselves. But if you copy the style of any artist, try to do it well; do not make a caricature of the work. Copying in all lines of art has fine advantages for the student. It gives an insight into treatment of colors and handling, and the study for effect. It is all beneficial to the student who copies conscientiously, who observes with the intention of securing technical qualities. But the harm is in copying without feeling, without appreciation of the motive of the artist. It becomes a parody or a burlesque of a certain style.

Lustres have been used so artistically in poster effects, and with striking originality by the designers. Small figures in lustres have also been admirable, used as borders or stems and pitchers. With more effect of background, the striking qualities are enhanced-just a little lustre and a great deal of thought back of it-and clever painting, combined with the lustre in design, gives artistic results. Into any work of historic ornament lustres may be intro-

duced.

Artistic people usually like these lustre effects, actical people do not. They appeal strongly to the practical people do not. They appeal strongly to the imagination, and have, in a way, a mysterious quality.



PEN DRAWING, BY MEYER CASSELL

delabras are articles that may be decorated just in this simple fashion.

But the sparing use of lustre, with colors, over gold, over any metallic effect, in connection with individual qualities in painting, is most complete, from an art point of view, when placed over gold. Burnish the gold well, and see that the gold is quite perfect before commencing to use lustres. numbers of firings are necessary for these fine results. We would not like to promise that three, four or even five firings would give all the radiant qualities desired. First of all the gold must be perfect and bright, even and without lines of irregularity. China somewhat curved, always shows the beauties of lustre colors more than the very plain shapes. Any of the lustres may be used over gold. Light green, dark green and ruby perhaps give the most beautiful results. They are all quickly placed on the china, and must be dried and then kept out of dust until firing. It is such a simple thing to dry quickly in an oven, and then to wrap in tissue paper to await the firing, that we wonder the rule is not more frequently observed. Broad tints in firing are only secured perfectly when the firing is done soon after the tints are applied.

Artistic points are unlimited that one may get with the use of lustres if taste and individuality direct their use. It is detrimental to run after fashions in china

Dragons and weird things are well represented by the lustres. Gold well placed is needed from an artistic point to deaden the brilliancy. Silver lustre over colors and in connection with colors has wonderful possibilities. As it is opaque it is different in effect from the other lustres. It may be toned down with ruby and other colors in lustre. Just alone a very little of silver lustre would be enough.

PRINTING ON IVORY.—For printing on ivory the following formula is one which I have used successfully for the preparation of a photographic basis on ivory for miniature painting:

Silver nitrate, 3 parts; uranium nitrate, 30 parts; alcohol (Atwood's patent), 100 parts; water, 10 parts.

This solution is made up and applied to the ivory with a soft brush. The sensitized surface so pre-pared is then dried in the dark and afterward printed by contact in daylight. The picture printed is fixed by merely immersing in water acidulated with nitric acid. It is then rinsed in clean water and dried. It is most essential that the surface of the ivory

be absolutely clean; the least trace of grease or moisture will cause patchy prints. Thoroughly wash with alcohol on clean absorbent cotton. This quickly evaporates, leaving the ivory perfectly clean. It is necessary that the fingers do not come in contact with it. The safest way to handle is by the edges.

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An advance copy of the Classification Book for the Louisiana Purchase Exhibition at St. Louis in 1903 has been received. Fifty-three pages are required for a mere enumeration of the groups and classes of exhibits. The exhibits of the entire exposition are divided into fifteen departments, as follows: Education, eight groups; art, six groups; liberal arts, thirteen groups; manufactures, thirty-four groups: transportation, six groups; agriculture, twentyseven groups; horticulture, seven groups; forestry, three groups; mining and metallurgy, five groups; fish and game, five groups; anthropology, four groups; social economy, thirteen groups; physical culture, three groups. The total shows 144 groups and 807 classes, and under each class is a possibility for a multitude of exhibits. Nothing reflects more clearly in so small a space the variety of human occupations or more comprehensively the broad scope of the great exposition which the people of St. Louis are preparing for next year. A place provided for every conceivable product worthy of exhibition, and all nations of the world have been invited to take part. Acceptances have been received from many. The work of construction is progressing earnestly. The buildings will have an aggregate floor space of 200 acres, and the grounds a total area of 1,000 acres. The money now available aggregates \$15,000,000, besides \$1,000,000 appropriated by the State of Missouri, and various liberal sums from other states. The Classification and the Rules and Regulations of the Exposition will be mailed free on application to the Director of Exhibits, World's Fair, St. Louis.

HANDY DICTIONARY OF PROSE QUOTATIONS, edited by George W. Powers. As its name implies, the "Handy Dictionary of Prose Quotations" is a ready reference list of brief extracts from the thought of many writers upon topics of deep and lasting interest. The selections cover a wide range, from the precepts of the Chinese philosopher, Confucius, to the latest utterances of Senator Hoar on "Imperialism." The extracts number 2,138, and are chosen from 368 authors, chiefly American and British. A comprehensive index of both authors and quotations is included, aiding greatly to quick decisions about question of disputed authorship.

In addition to the interest and value of the topics themselves—which should prove of great value to orators and scholars—the work as a whole will give the reader a good idea of the force and utility of the principal words in our language. (T. Y. Crowell & Co. 50c.)

CORREGIO is the latest addition to the Riverside Art Series. The work is an exceedingly interesting one and should prove very popular. The introductory and interpretation is by Estelle M. Hurll. There are fifteen illustrations of the most well-known works of this famous Italian painter. The picture of "St Catherine Reading" (the original of which is in Hampton Court Gallery, London, England). shows an exquisitely beautiful young girl. There is a quaintly told legend of this fair young saint which gives the picture an added interest. (Houghton, Mifflin & Co. 75c.)

HANDY DICTIONARY OF POETICAL QUOTATIONS, edited by George W. Powers. A companion volume to the "Handy Dictionary of Prose Quotations," and no less useful in its province. The entire work is alphabetized according to the leading word in the quotation, and the quotation itself is given, together with the author and location. At the back of the book a condensed index is given of both authors and extracts, making of the whole an exceedingly valuable compendium of poetry. By its very nature, poetry is more readily quoted than prose, and next to the faculty of remembering and using an apt extract on occasion is the ability to lay one's hands on just the right saying at short notice.

The extracts are collected from a great number of poets, chiefly British and American, showing by these brief but strong glimpses the power of the minds which lay behind them. (T. Y. Crowell & Co. 50c.)

D'RI AND I, by Irving Bacheller. The scene of this story is laid in the same North country in which the author's famous "Eben Holden lived, with the exception that in the present tale we are also taken into the French domain in Canada. This is a border tale and has to do with the War of 1812, and the great character is D'ri, who is simply irresistible, with his great, rugged, homely figure and quaint sayings. Mr. Bacheller gives us plenty of adventures, and D'ri and two pretty French girls divide the honors. It is quite impossible to lay the book down until the last chapter is reached, so absorbing will the reader find it. (Lothrop Pub. Co. \$1.50.)

J. DEVLIN—Boss, by Francis Churchill Williams. As one may imagine from the title—this story has to do with the affairs of an American politician. Mr. Churchill attacks his subject in a most original manner. In his official character the "Boss" is perfectly unscrupulous, and maintains his position as the leader in the most determined manner and by methods that are not a little queer. In his private life he is the hero of a love story, noted for his chivalry to women, and in every sense of the word honorable. (Lothrop Pub. Co., Boston. \$1.50.)

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Exhibit of Bronzes by American Artists

Messrs. Tiffany & Co. are exhibiting on their second floor a collection of Bronzes by the following American artists:

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The examples shown reveal a degree of advancement in this branch of art that well merits the attention of connoisseurs.

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ART NOTES

UP to February 9, at the Pennsylvania Academy of Fine Arts, Philadelphia, there had been sold eight pictures from the annual exhibitionand this in spite of inclement weather. They are: John R. Conner's "Potato Gatherers, John S. Saxton's "Return of the Cows," "Waiting for Spring," by Edward W. Redfield; "November," by H. Bolton Jones; Allen B. Talbot's "Connecticut Pasture,"
"Windswept Snow." Walter Nettleton's

Although the academy's exhibition is large, more than half of the pictures hung this year are not for sale.

THE Stewardson architectural schalarship was awarded in Philadelphia a week ago to John Molitor.

The scholarship provides the sum of \$1,000 for a year's study and travel abroad, and it is open, under certain conditions, to any architect under thirty years of age in the State of Pennsylvania. The managing committee of the scholarship is composed of Prof. Warren P. Laird, Walter Cope, Frank Miles Day, Wilson Eyre, and J. S. Rosengarten. This year's jury was made up of R. Clipston Sturgis, Edmund M. Wheelwright, both of Boston, and John Russell Pope, of New

There were five competitors, and this year's competition called for a design with numerous plans for a boy's school in the country. Competitors were required to pass preliminary examinations in the history of architecture, in construction and in language. Mr. Molitor will be required by the terms of the competition to sail for Europe not later than March 30 of this

The scholarship has been won successively since its inception by Herman Louis Duhring (1897), William Charles Hays (1898), Arthur Howard Brockie (1800), Alfred Morton Githins (1900), and Ira Wilson Hoover (1901).

THERE is a most interesting exhibition now being held at Keppel's Gallery consisting of over a hundred etchings and drawings by D. Y. Cameron, whom no less an authority than Sir Seymour Haden hails as a worthy successor of the best men of our time. Mr. Cameron, according to some interesting notes by Mr. Keppel, is the son of a Scottish clergyman, and the youngest member of the Royal Society of Painter-Etchers. He does his own printing, and never allows a plate to give more than thirtyfive impressions. Judging from this collection, which is said to include about everything of value done so far by this artist, Mr. Cameron is an etcher of solid worth rather than brilliancy. He ignores all tricks of the art, relying solely upon careful, conscientious work, choosing the bits that appeal to him, and doing, in a sober way, the best he can to make others realize their charm. He finds his material in London, Paris, Scotland, and, of course, in Venice. His views of the Rialto and other less hackneyed quarters of Venice hold their own with the best of recent work in the same field. It is encouraging to note that the largest and most ambitious plates, such as the fine one of St. Mark's in Venice, or the interior of an old inn at Rouen, or the view of Venice from the Lido, show the artist at his very best. A number of pencil sketches, made as studies for etchings, are interesting as showing the superiority of the

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slightest etching from a master workman to the best pencil drawing. Atmosphere seems to rise by magic from the copper plate. Among the finest plates of the collection are the frontispieces for the sets of Italian etchings—restful in design and beautiful in tone. The exhibition will remain open until the eighth of March.

THE seventeenth annual exhibition of The Architectural League opened this month at the Fine Arts Building and will remain open until the eighth of March. It is a highly interesting exhibition and fully up to the standard of previous years.

The Jury and Hanging Committee are Messrs. H. J. Hardenberg, Bryson Burroughs, C. Y. Turner, Thomas S. Clarke, William B. Tuthill, Charles M. Shean, and W. W. Kent. The subcommittee on architecture comprises Messrs. J. Langdon Schroeder, Edward P. Casey, and George Martin Huss, and the sub-committee on decoration, Messrs. W. L. Harris, Bryson Burroughs, and Charles Lopez. In the competition for the gold and silver medals the subject was a library for a suburban town. The gold medal is awarded to Mr. Robert P. D. Helmer, and the silver medal to Mr. Eugene J. Lang. The Henry O. Avery prize of \$50, for the best design for a caryatid for a mantel in Louis XV. style, is awarded to Mr. Paul Wiehle, and the president's prize, a bronze medal, for mural paintings, representing architecture and allied arts, goes to Mr. Bryson Burroughs.

Amongst the important exhibits may be mentioned Mr. Bradford L. Gilbert's designs for the buildings at the Charleston Exposition and the miniature model of the grounds. Mr. Ernest Flagg shows a model of the proposed Naval Arch at the Battery, and Mr. Cass Gilbert his designs for the new Custom House. York & Sawyer's accepted design for the New York Historical Building is a stately piece of work and when completed will be one of the features of the architecture of Greater New York.

In the south gallery are Mr. Deilman's designs for the Evening Star Building, in Washington; "The Archers," a decoration by Mr. Bryson Burroughs, and a group by Mr. Isidore Konti, The Despotic Age."

THE National Sculpture Society has appointed a committee consisting of Messrs. Karl Bitter, chairman; I. Wyman Drummond, Charles A. Lopez, Augustus Lukeman, Lorado Taft, of Chicago; Bela L. Pratt, of Boston, and Charles Grafly, of Philadelphia, to arrange for two exhibitions of sculpture in this city this spring, the first since the very interesting one of three years ago at the Fine Arts building, which saddled the society with a considerable deficit.

The first exhibition will be held at the National Arts Club in April, and will be for small work only, such as medals, statuettes, plaques, small busts, and plaster sketches of designs for

larger works.

After this, the larger and more important show will take place in Madison Square Garden, which is to be laid out in the form of a garden. giving sculptors a chance to show the effect of equestrian or decorative compositions as if out of doors. If these extensive plans be carried out, the exhibition will be one of the most significant and interesting in the recent art history

THE death is reported, in his sixty-fourth year, of Max Adamo, the historical painter. He was

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born in Munich, and, in his education at the Academy of Arts there, was influenced both by Kaulbach and Moritz von Schwind. He studied afterwards at Piloty's school, and painted under that master's inspection his notable picture of Alba in the Council at Brussels," and the "Fall of Robespierre," which is now in the Berlin National Gallery.

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White celluloid can be bought in thin sheets. To color the varnish aniline dyes are used, those that are made to dissolve in alcohol. As a shield for the sand process, for etching on glass. the varnish should be thick enough to resist the action of the sand. Put the glass in an oven, at a temperature of 170° Fah., for about ten minutes; this will cause the celluloid to melt, and when cold will be much tougher. Your blast must be very strong or the sand and emery is too coarse. Are you trying to etch the glass through? If you are we can give you a more simple process,

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pen. toward slantin ing at the same time. Heads in browns and ochres are popular decoration for stems. Use Yellow Ochre and Brown 4 or 17 deepened at the base of the stem with Ruby Purple. This makes a grading of color from Yellow Brown to Purple Brown. Another coloring is of green deepening to black. Use Olive Green and Black. Rip Van Winkle scenes may be prettily painted on stems with these colors that are almost monochromes. Get a high glaze by dusting flux over the finished painting before firing, not when the paint is wet, but when it seems to be dry. The color will take enough of the flux to give a magnificent glaze.

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J. J. K.—A good green stain can be made by mixing the following powders with spirits of turpentine: Prussian Blue, Raw Sienna, and Yellow Lake. "According to the proportion of each any desired shade can be obtained. First mix the Raw Sienna, then put in a small quantity of the blue, then the yellow. Strengthen with either color until the desired shade is obtained. This stain can be bottled up for use, and when wanted it should be thinned down to the consistency of milk. It is applied either with a sponge or brush. This turpentine stain has the advantage over water stain that it does not swell the ends of the grain of the wood. You can use wax finish for your carving; for the other work varnish or French polish.

D. K.-Perhaps you have selected a cream tint of paper to use as a background behind the vine. If this is so, before everything else put in the yellow tint in your painting with a faint yellow ochre gray, leaving out scrupulously, of course, all the vine and its belongings. This tint need not be absolutely smooth, but it must take its course without any apparent reference to the flowers, and do not let any stoppages be seen where you have left it too long, and it has dried before you could resume it again. If you take plenty of color on your brush and have plenty more ready wet in the saucer, this need not hap-If you wish to graduate the tint darker toward the top or bottom, hold the sketch block slanting, that the paint may run that way, or add



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Accustom yourself to illustrate incidents from your own experience or from your imagination. If they are such as interest you, they will probably interest the public, if in their portrayal you can awake some sentiment which will appeal to ordinary human nature. The public like to see pictures of persons and incidents with which they are familiar, or which suggest personal associations. They are keenly alive to the merit of good work, when it is such as to touch their sympathies.

W. B.-Beginners generally lay on the color too thinly, the result being that the tones are more like stains than actual surface tints. impossible in this way to secure a sufficient body of color to sustain the tone in its purity. This thin painting sinks in and soon changes its character of color, so that it no longer stands for a plane of a certain hue receiving light-it is dead-because without the requisite body the pigment seems to be inactive, fails to represent the quality of light upon a form. Without reasonable supply of this actual material, faithful modelling may not be achieved; for the passage from one plane to another cannot be given unless there is pigment enough employed to preclude the possibility of a change that will destroy the integrity of the surfaces. Paint, then, with a full brush, and load the shadows almost as heavily as the lights. Transparency of shadow is not sacrificed by doing this, for transparency comes by depicting the shadow in its truthful relation to the light, and not, as some think, by loading the lights and painting shadows very thinly. In fact, it is doubtful if a perfectly true relation of the one to the other is to be secured in this way-at any rate, the resultant facts are in favor of a solid painting throughout.

L. M. R.-By gas or candle light, orange and red become warmer; reds look more scarlet, as they borrow some of the yellow light; crimson looks brighter than by day; sky blue acquires a green tint; dark blue, by absorbing the light, looks almost black; and there is often a difficulty in distinguishing betwen blue and green; purple becomes redder if it inclines to red, and darker if to blue. Blue, to look well by gas or candle light, should be of a light tone.

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PAINTING ON BOLTING CLOTH.

J. B. C. writes: "Having read several methods of treating the cloth and paints, and having used bolting cloth for over five years for decorative work, I wish to advance a theory different from any I have read. To do good work first procure a fine quality of the cloth. The very best work looks poor if painted on an open grade of mesh. I should advise procuring a number sixteen cloth. It may be news to the young beginner that all these cloths come by number. Next procure a stretcher and stretch the bolting cloth firmly to it with the aid of thumb tacks. Now, allowing you don't wish to buy a stretcher, pin your cloth at the four corners to a board and place old brush handles underneath the corners after it is stretched with the tacks. This allows a current of air to pass underneath and has the same results as the stretcher. The blotting paper which a number of persons advocate takes off your effects of high lights and shadows as quick as you put them on.

Now the other method; the air current method, as I will call it, dries quicker either in oils or water colors and at the same time leaves all your effects. Next comes the sketching in. If a beginner, and the intention is to copy, place the piece- to be copied under the stretched cloth. Here I cannot too strongly advise not using a lead pencil to trace. Use a number three or number five Eureka brush and outline in very thin Chinese White if water colors are to be used. Bolting cloth is one of the daintiest materials to paint on, and the effect for fancy work far excels any other substance. An advantage in painting in water colors is that a soft sponge will wipe it out with the aid of clear water. All the rules so far I have read say to mix all your colors before app'ying. But a trial of this new method will well repay the time. Outline in white. Now, say you intend to paint a purple Use a small amount of color very moist pansy. and allow your mauve to flow from your brush, leaving parts to be either yellow or green blank. Then for your high lights flow in your white while the mauve is still moist. I use a number eight or ten red sable for main colors and a Eureka number five for my white. In this manner the colors mix and blend right on the cloth. giving a clearness to each color which it is impossible to obtain by previously mixing on a palette or plate. After the color gets dry add little sharp touches of thicker white for high

"This same rule applies to either flowers, stems, scenes, draperies, and all but the faces on figures. On these use as little white as possible and outline the faces in very thin Indian Redsepia or some neutral tint. A white outline in tracing a face works up hard, and this is to be distinctly avoided. Be sure and soften the white outline in the flower or dress tracings by moistening the brush with water if painting is in water colors, or turpentine if the painting is to be in oils. Run over the edges and make the outline blend with the other colors and where shadow is intended darken the line.

"By following the few suggestions here laid down much better results are obtained with less labor than any other method. The bolting cloth itself is a dainty thing, and the idea of light, dainty effects should be looked into. Nothing spoils bolting painting quicker than heavy, clumsy effects and thick paints on so airy a background."

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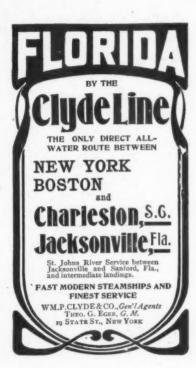
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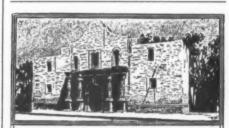
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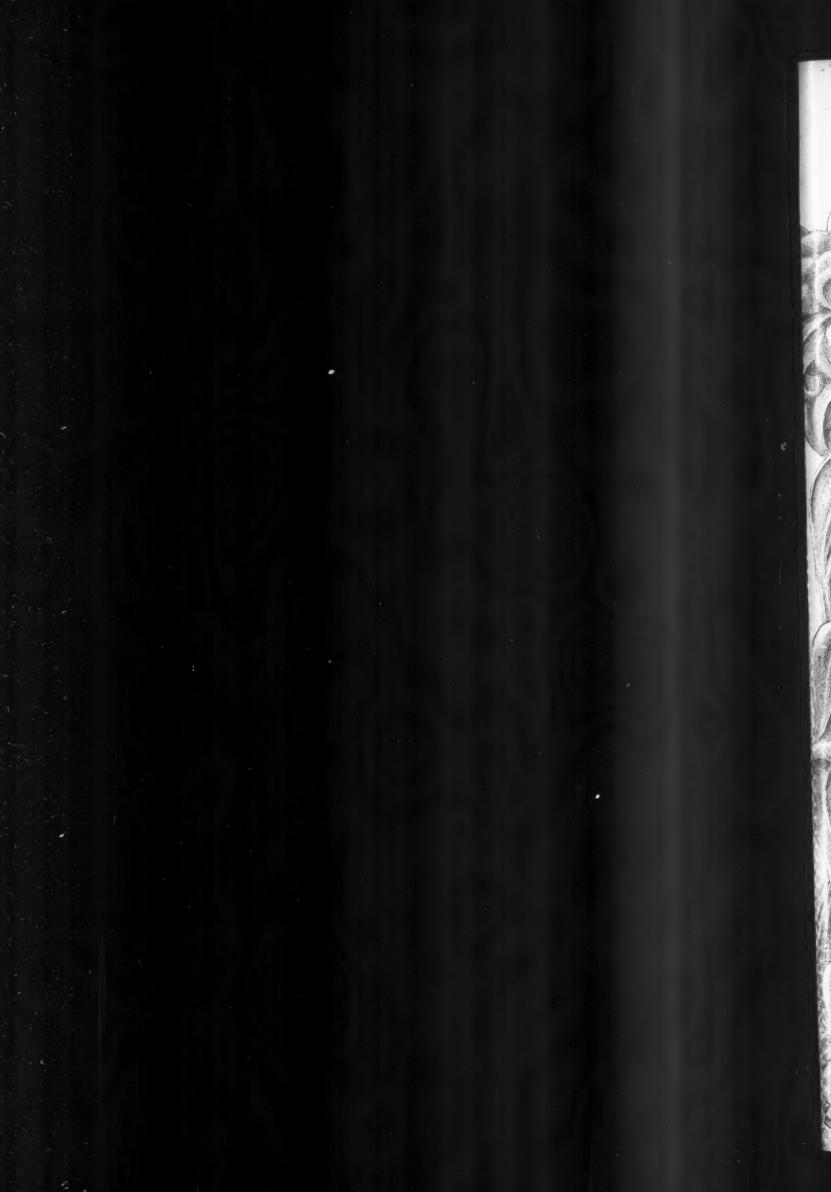
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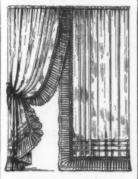
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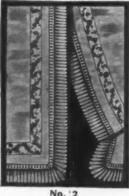
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